

Script Dept

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C A M E R A S C R I P T

CALLAN

"GOODNESS BURNS TOO BRIGHT"

by

JAMES MITCHELL

Associate Producer
TERENCE FEELY

Designed by
PETER LE PAGE

Executive Producer
LLOYD SHIRLEY

Directed by
BILL BAIN

TEDDINGTON, STUDIO TWO.

CAM. REHEARSAL: 10.30. Tuesday, 18 April, 1967.
 10.00. Wednesday, 19 April, 1967.

DRESS REHEARSAL: 3.00. - 4.30 p.m. Wednesday, 19 April, 1967.

VTR: 5.30. - 7.00 p.m. Wednesday, 19 April, 1967.

PROD. NO: 1903.

VTR/ABC/6678.

R/T: 46'45"

CAST LIST

CallanEDWARD WOODWARD
HunterRONALD RADD
MaitlandJEREMY LLOYD
LonelyRUSSELL HUNTER
EvaROSEMARY FRANKAU
BauerROBERT LANG
FranzLESLIE WHITE
Dr. SchultzGLADYS COOPER

PRODUCTION:

Floor Manager	Denver Thornton
Production Assistant	Dottie Rice
Stage Manager	Mary Lewis
P.A. Timer	
Make Up Supervisor	Launa Bradish
Wardrobe Supervisor	Frances Hancock
Technical Supervisor	Mike Roberts
Lighting	Louis Bottone
Cameras	Dickie Jackman
Sound	Mike Ponting
Racks	Bert White
Vision Mixer	Nigel Evans
Call-Boy	Peter Groome
Grams	Mike Fairburn

SCHEDULE:

Tuesday, 18 April, 1967.

Camera Rehearsal	10.30. - 12.30.
LUNCH BREAK	12.30. - 13.30.
Camera Rehearsal	13.30. - 14.30.
SUPPER BREAK	18.00. - 19.00.
Camera Rehearsal	19.00. - 21.00.

Wednesday, 19 April, 1967.

Camera Rehearsal	10.00. - 13.15.
LUNCH BREAK	13.15. - 14.15.
Line Up, Normal Scan, Make-Up	14.15. - 15.00.
Dress Rehearsal	15.00. - 16.30.
Tea Break, Notes	16.30. - 17.00.
Line Up	17.00. - 17.30.
VTR	17.30. - 19.00.
Tech. clear	19.00. - 19.15.
SUPPER BREAK	19.15. - 20.15.

"GOODNESS BURNS TOO BRIGHT"

SCENE BREAKDOWN

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
INT. TARGET RANGE (VTR INSERT ON MONITOR ON SET AND DUPLICATE MONITOR)	DAY	HUNTER MAITLAND	3A 4A 1A	BOOM A1 BOOM B1	1-11	1-2
T/C. SERIES OPENING FILM AND CAPTIONS						
INT. CALLAN'S FLAT	DAY	LOVELY CALLAN	2B 3A	BOOM C1	12-24	3-4
INT. H.Q.	DAY	BAUER HUNTER MAITLAND	4A 1A 2C	BOOM A1 BOOM B1 GRAMS	25-52	4-8
INT. CALLAN'S FLAT	DAY	CALLAN EVA	3B 2B 3C	BOOM C1 GRAMS	53-71	8-11
INT. H.Q.	DAY	BAUER HUNTER MAITLAND	4A 1A 2C	BOOM A1	72-88	11-13
INT. CALLAN'S FLAT	EVE.	EVA CALLAN	3A 2A	BOOM B2	89-91	13-14
INT. H.Q. (RANGE)	EVE.	MAITLAND HUNTER	1A 4A	BOOM A1 GRAMS SFX.	92-97	14-16
INT. CALLAN'S FLAT (COMPOSITE)	EVE.	BATHRM. EVA CALLAN KITCHEN	2B 1C 3B 2B	BOOM B2 SWUNG BOOM B2	98-99 100-101	16 16-17
INT. H.Q.	NIGHT	MAITLAND BAUER (v.o.o.v.)	4B	BOOM A1 BOOM C2 SFX.	102	17-18
INT. CALLAN'S FLAT	NIGHT	CALLAN HUNTER	2B 3C 3D 1B	BOOM B2 GRAMS	103-121	18-19

TAPE RUN

CALLAN "GOODNESS BURNS TOO BRIGHT"PART ONE (contd.)

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
INT. H.Q.	NIGHT	MAITLAND HUNTER	4A	BOOM A1	122	20

INT. CALLAN'S FLAT/ PHONE BOOTH	NIGHT	CALLAN LONELY	1B 3E	BOOM B2 STAND MIC. SFX.	123-124	20-21

INT. BAUER'S FLAT/ INT. H.Q.	DAY	BAUER MAITLAND	2D 4B	BOOM A1 BOOM C2 GRAMS	132-135	21-22

SCANNER CAPTIONCOMMERCIAL BREAKPART TWOSCANNER CAPTION

INT. EVA'S FLAT	DAY	EVA BAUER FRANZ CALLAN	3F 1D 2E	GRAMS F'POLE BOOM A2	136-144	23-24
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S T O P T A P EPART 2A

INT. CORRIDOR	DAY	BAUER FRANZ CALLAN	3G	BOOM C3	145	24
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INT. BAUER'S FLAT	DAY	BAUER FRANZ CALLAN	2F 4C	BOOM B3 BOOM A3	146-163	25-31
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INT. EVA'S FLAT	DAY	EVA	1E	BOOM A2 BOOM B3 SFX.	164	26
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INT. BAUER'S FLAT	EVE.	CALLAN FRANZ BAUER	4C 2F	BOOM B3 BOOM A3 GRAMS	165-168	26-30
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S T O P T A P EPART 2B

INT. DOCTOR'S SURGERY	NIGHT	CALLAN DR. SCHULTZ	2G 2H 3H 3J 1F	SFX. F'POLE BOOM B6 B3 BOOM C3	184-222	30-35
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INT. BAUER'S ROOM	NIGHT	MAITLAND BAUER	4D	BOOM B3	223	35-36
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C L L A N "GOODNESS BURNS TOO BRIGHT"PART TWO (contd.)

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
INT. CORRIDOR	NIGHT	MAITLAND BAUER	3K	BOOM C3 GRAMS	224	36

INT. DOCTOR'S SURGERY	NIGHT	DR. SCHULTZ CALLAN	2H 3J 1F	BOOM C3 GRAMS	225-235	36-39

SCANNER CAPTIONCOMMERCIAL BREAKPART THREESCANNER CAPTION

INT. DOCTOR'S BEDROOM	NIGHT	DR. SCHULTZ CALLAN	2J 1G	GRAMS BOOM A4	236-268	40-43

INT. EVA'S FLAT	NIGHT	BAUER FRANZ EVA	3L 4E	BOOM C4	269-272	43-44

INT. DOCTOR'S BEDROOM	NIGHT	CALLAN DR. SCHULTZ	1G 2J 4C (Cut- away) 3M	BOOM A4 BOOM B7 BOOM B5	273-298	44-47

INT. BAUER'S ROOM	NIGHT	BAUER MAITLAND	3N 4C	BOOM C5 BOOM B5	299-303	47-48

INT. DOCTOR'S BEDROOM	NIGHT	CALLAN DR. SCHULTZ	2J 1G 1J	BOOM A4	304-333	48-51

INT. BAUER'S ROOM	NIGHT	BAUER MAITLAND	4D	BOOM C5 FX.	334	51-52

INT. DOCTOR'S BEDROOM/ HALL	NIGHT	CALLAN DR. SCHULTZ BAUER	2J 1G 3M	BOOM A4 BOOM B4	335-346	52-54

INT. DOCTOR'S SURGERY/ HALL	NIGHT	BAUER DR. SCHULTZ CALLAN	3P 2H 1H 4F	BOOM C3 BOOM B4 BOOM A2	347-353	54-55

STOP TAPE

C A L L A N "GOODNESS BURNS TOO BRIGHT"

PART THREE (contd.)

LOCATION	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
<u>PART 3A</u>						
INT.DOCTOR'S HALL/ SURGERY	NIGHT	BAUER	1J	BOOM B4 BOOM A2	354	55

<u>STOP TAPE</u>						

<u>PART 3B</u>						
INT. DOCTOR'S SURGERY/ HALL	NIGHT	CALLAN DR.SCHULTZ	2H 1H 3J 4G 4F 4H	BOOM B4 FX.	355-376	56-58
(INTERCUTTING)						
EVA'S FLAT	NIGHT	EVA	3L	BOOM A2	"	"

INT. DOCTOR'S HALL	NIGHT	DR.SCHULTZ CALLAN	4H 1K 2K	BOOM B4 GRAMS	377-381	58-59

SCANNER CAPTIONS.

F/U
T/CINE

S.O.F.

FILM: ABC SYMBOL

BOOM A1

BOOM B1

FADE UP

1. 3 A (CUTAWAY) INT. H.Q. DAY

C.S. T.V. MONITORS -
CAR APPEARS AND DRIVES
L. to R.

NOTE: VTR INSERT
APPEARS ON DUPLICATE
MONITOR AND ONE
MONITOR IN H.Q. SET

VTR INS: CAR APPROACHING.

2. 4 A (ON CUE)

THRU SHELVING

MONITORS L.f.g.

HUNTER R. MAITLAND L.b.g.

MAITLAND X's DOWN TO HUNTER: There's the car now.

BESIDE HUNTER in 2/s.

(as Hunter operates zoom
mechanism)

3. 3 A

A/b

4. 4 A

HUNTER (o.o.v.): That's Bauer./

A/b Fav. MAITLAND/
HUNTER

AS HUNTER MOVES AWAY
CRAB R. and HOLD 2/s.
thru shelving.

MAITLAND: No. One mustn't be
crude.

HUNTER RETURNS TO R.f.g. HUNTER: We'll put him here. Light
FAV. MAITLAND O/S HUNTER enough for you?

(Coming to Shot 5 Cam.1)

(On Shot 4 Cam. 4)

BOOM A1

BOOM B1

MAITLAND: Fine. I'd like to be
here sir, if you don't mind. With
Bauer one always likes to be sure.

HUNTER: He's that good?

5. 1 A MAITLAND: He has to be. He's still
C.S. HUNTER alive./ He's given us a lot of
trouble in Berlin.

6. 4 A HUNTER: I know. That's why we
C.S. MAITLAND brought you over./

7. 1 A MAITLAND: What's he after,
A/b sir?/

8. 4 A HUNTER: He wants us to find
A/b him a victim./

9. 1 A MAITLAND: A lamb to the
A/b slaughter?/

10. 4 A HUNTER: Precisely. And we are
M.C.U. MAITLAND going to supply the lamb./
INCLUDE GUN

11. 1 A MAITLAND: Top quality meat?
M.S. HUNTER - HE
PICKS UP FILE.

T/IN TO FILE TO
SEE NAME "CALLAN"

HUNTER: He'll want the best

CUT TO
T/CINE

FILM: CALLAN series opening film
(.48")

MUSIC:
S.O.F.

SUPER
SCANNER

CAP: 1. "GOODNESS BURNS TOO BRIGHT"

CAP: 2. BY JAMES MITCHELL

(On T/Cine)

BED OUT

SWINGER OPEN

12. CUT TO
3 A (SWUNG) INT. CALLAN'S FLAT DAY CONT.
B.C.U. GUN ON TABLE MUSIC OVER
TITLES

SUPER SCANNER

CAP. 3: GUEST STARS
 GLADYS COOPER
 and ROBERT LAING

LOSE SUPER

FADE MUSIC
UNDER

BOOM C1

BOX IS PLACED ON TABLE LONELY: Fifty rounds,
 P/B TO 2/S. Mr. Callan.
 CALLAN/LONELY FAV.
 CALLAN.
 CALLAN SITS

14. 2 B (AS CALLAN LOOKS UP AT LONELY)
C.U. LONELY

CALLAN: You look worried.

15. 3 A LONELY: That's the second box
C.U. CALLAN this month, Mr. Callan./

16. 2 B CALLAN: So what?/
A/b

17. 3 A LONELY: My wholesaler's beginning
A/b to ask questions./

18. 2 B CALLAN: Change him./
A/b

(Coming to Shot 19 Cam. 3)

(On Shot 18 Cam. 2)

BOOM C1

19. 3 A LONELY: He's reliable,
A/b Mr. Callan./
20. 2 B CALLAN: And noseey too.
A/b We can't have that in our
business./
21. 3 A LONELY: I don't even know what
A/b our business is./
22. 2 B CALLAN: Just as well. You'd
A/b only worry - and you know what worry
does to your halitosis./
23. 3 A LONELY: What do you do with all
C.2/S. CALLAN/LONELY them bullets?/
FAV. CALLAN inc. GUN
- CALLAN: I practice, Lonely.
- LONELY: But what for, Mr. Callan?
- CALLAN: In ourbusiness, sometimes
people try to kill you. If you
practice, they don't.
24. 2 P (AS CALLAN POINTS GUN AT LONELY)
B.C.U. LONELY
25. 4 A (ON CUE) BOOM A1 B1
WIDE 2/S MAITLAND/ INT. H.Q. DAY
BAUER O/S HUNTER
BAUER X's DOWN TO
CENTRE FAV. BAUER BAUER: Charming, charming. And so
very functional. He also is
/CAM.3 to B S.set/ functional?

(Coming to Shot 26 Cam. 1)

(On Shot 25 Cam. 4)

BOOM A1 B1

HUNTER: Oh yes. I don't
like risks, Bauer.

BAUER: I also.

26. 1 A HUNTER: Sit there./
C.U. BAUER

27. 4 A (ON CUE)
A/b BAUER SITS
FAV. BAUER
You can hardly miss me from
there, young man.

MAITLAND: Hardly.

HUNTER SITS f.g.
HOLD FLAMING O/S
HUNTER
BAUER: It will not be
necessary to prove it, Maitland.
They would give me £50,000 if I
killed your chief. I shan't do so.
Why? Because alive he is worth so
much more to me.

/CAM.2 to C. S.set/ HUNTER: Let's have it, Bauer.

BAUER: As you know. I have a
scheme to plant an Agent in East
Germany.

HUNTER: It's approved.

28. 1 A BAUER: And the price?/
C.U. HUNTER

HUNTER: £10,000. If and when
you get him there./
29. 4 A
M.C.U. BAUER

BAUER: That is where I need
your help. I need a diversion./
30. 1 A
C.U. HUNTER

(Coming to Shot 31 Cam. 4)

(On Shot 30 Cam. 1)

BOOM A1 B1

31. 4 A HUNTER: Go on./
A/b

INC. HIS GUN
L. FRAME

BAUER: I should like to drop a hint in East Berlin that we are going to plant our agent - a very delicate hint, you understand. Then the Reds will feel very proud of themselves when they work out what is going to happen - it would never do to make things too easy for them.

HUNTER: Get on with it man.

BAUER: When they expect a victim, it becomes our business to supply one. When they catch him, they will be content - and a little careless. Then we will slip in the real agent - and nobody will suspect him, because the spy the British were sending has already been caught./

32. 1 A
A/b

HUNTER: Standard procedure for the other side, but it won't do for us.

33. 4 A
C.S. MAITLAND You see the difficulty, Maitland?/

34. 1 A MAITLAND: Yes sir./
A/b. HUNTER PAN HIM L.

HE TURNS TO CAM.

BAUER: You must think me very stupid, but I don't.

HUNTER: You're not stupid Bauer - but you're greedy - and that's made you careless.

(Coming to Shot 35 Cam. 4)

(On Shot 34 Cam. 1)

BOOM A1 B1

35. 4 A BAUER: I do hope not.
C.S. BAUER
36. 1 A HUNTER: I'm sure you do. It
C.U. HUNTER could kill you./
37. 4 A BAUER: On day it will,
A/b no doubt. But how have I been
careless in this?/
38. 1 A HUNTER: The victim, Bauer.
A/b The victim. When the East Germans
catch him - they'll interrogate him.
And they do it well./
39. 4 A BAUER: They are thorough.
A/b Yes./
40. 1 A HUNTER: They'll get information
A/b out of him - if he has any. And if
he hasn't -/
41. 4 A BAUER: Yes?/
A/b
42. 2 C HUNTER: They'll never believe a man
C.U. M.LITLAND REACTION is a spy if he has no information to
give./
43. 1 A BAUER: Then we'll send them a spy
A/b who has some information. Not the
newest, of course, and not the best.
But enough to be convincing./
44. 4 A HUNTER: You want us to select one of
A/b our men and then betray him?/

(Coming to Shot 45 Cam. 1)

(On Shot 44 Cam. 4)

BOOM A1 B1

		<u>BAUER:</u> He would not, of course, be a successful or important man./	
45.	<u>1 A</u> <u>A/b</u>		
	PAN HUNTER R. TO SIT	<u>HUNTER:</u> And that's where it won't do for us. There's the germ of an idea there - but I can't have that. Not betrayal./	
46.	<u>4 A</u> <u>A/b</u>		
		<u>BAUER:</u> An agent's entire life is betrayal./	
47.	<u>1 A</u> <u>A/b</u>		
		<u>HUNTER:</u> Not by his own side. Don't you agree, Maitland?/	
48.	<u>2 C</u> <u>A/b</u>		
		<u>MAITLAND:</u> It would leak out sir Good scheme though. Very bad for morale./	
49.	<u>1 A</u> <u>A/b</u>		
		<u>HUNTER:</u> There we are then Bauer. Good scheme though, Sorry to turn it down./	
50.	<u>4 A</u> <u>2/S. MAITLAND/BAUER</u>		
	PAN BAUER UP AND OVER TO DESK	<u>BAUER:</u> There is one way.	
		<u>HUNTER:</u> Oh yes - what do you suggest?	
		<u>BAUER:</u> I felt sure you would come to it in time.... We must send Callan./	
51.	<u>1 A</u> <u>A/b REACTION</u>		<u>GRAMS:</u> GIRL IN THE DARK Q 1
52.	<u>2 C</u> <u>A/B REACTION</u>		
53.	<u>3 B (ON CUE)</u> C.S. CALLAN INC. TOY SOLDIER	<u>INT. CALLAN'S FLAT DAY.</u> <u>SWINGER SHUT</u>	<u>BOOM C1</u>

(Coming to Shot 54 Cam. 2)

(On Shot 53 Cam. 3)

MUSIC Q 1

BOOM C1

FX:BUZZER

F.L.DE MUSIC
UNDER

/CAM.2 to B.CALLAN'S/

CALLAN: Yes?

EVA: (o.o.v.) You're not very
polite, Callan.

CALLAN: Eva?...

54. 2 B (AS HE RISES)

W.S. CALLAN

PAN HIM TO DOOR.
INC. EVA IN 2/S. AS
SHE ENTERS

/CAM.3 to C. S.Set/

EVA: I have missed
you./

55. 3 C

C.S. CALLAN

CALLAN: Yeah. A long
time./

56. 2 B

A/b

THEY X TO f.g. TABLE
HOLD 2/S.

EVA: I even missed this
flat. I must have liked you very
much.

/CAM.3 to B.S.Set/

CALLAN: You acted like it ...

EVA: Or I would never have come

57. 3 B (AS SHE SPEAKS AGAIN) to clean up this place for you./

C.S. EVA

Forgive me - I know English people
are sometimes upset by these
questions - but are you very poor?/

58. 2 B

C.S. CALLAN

CALLAN: No. Not any more./

59. 3 B

A/b

EVA: But why do you live
here?/

60. 2 B

A/b

(Coming to Shot 61 Cam. 3)

(On Shot 60 Cam. 2)

BOOM C1

61. 3 B CALLAN: It suits me./
A/b

62. 2 B EVA: You will never have
A/b chic -/

63. 3 B CALLAN: I leave that to
A/b you./

64. 2 B EVA: You are very wise,
A/b. Callan./ PAN HIM L.
TO C.2/S. WITH EVA

CALLAN: And you are very
beautiful.

EVA: When you say that it is
like saying: "Today is Saturday".

CALLAN: It is.

PAN CALLAN R. TO SIT

65. 3 B CALLAN: How long you here
A/b for?/ PAN HER R.

TO SIT IN C.2/S
WITH CALLAN FAV. EVA

EVA: I leave tonight.

CALLAN: Quick visit.

EVA: I have been here a
whole week....working.

CALLAN: Ah!

EVA: What does it mean - Ah!

CALLAN: It means you'll get yourself
knocked off one of those days - if you
don't catch it.

EVA: But I always watch it,

Callan.

(Coming to Shot 66 Cam. 2)

(On Shot 65 Cam. 3)

BOOM C1

CALLAN: I hope so.

EVA: Are you really beginning
to worry about someone?

66. 2 B (AS HE SPEAKS)
B.C.U. CALLAN

67. 3 B CALLAN: Sometimes I think I'd like
A/b PAN EVA TO TABLE to./

EVA: I will cook dinner -
like in the old days.

68. 2 B (AS SHE LIFTS PARCEL)
A/b

CALLAN: Evawhy did you
come?

EVA: To bring you a little
present. It's on the table.

CALLAN: Thanks.

69. 3 B (AS HE RISES)
WIDE 2/S EVA/CALLAN
CALLAN MOVES L.
TO TABLE

70. 2 B (AS HE OPENS BOX)
B.C.U. BOX
PAN UP WITH SOLDIER
TO B.C.U. CALLAN

EVA: (o.o.v.): I saw it and I couldn't
resist it. I think you'll love
it.

71. 3 B (AS HE LAUGHS)
C.U. EVA
SHE TURNS AND SMILES

72. 4 A
C.S. DRAWER -
FILE GOES IN.

INT. H.Q. DAY

BOOM A1

AS DRAWER CLOSSES

PAN UP TO BAUER and
P/B TO O/S HUNTER, INC.
METLAND b.g. L in 3/S.
FAV. BAUER

BOOM B to 2
BOOM C to 2

(Coming to Shot 73 Cam. 1)

(On Shot 72 Cam. 4)

BOOM A1

BAUER: But surely - Callan's the obvious one. You've finished with him and he's a potential danger to you.

CALL.2 to C.H.Q.
C.M.3 to A S.Set

HUNTER: Is he?

BAUER: With his knowledge and his temperament, he must be. Do as I say, and you are rid of the danger./

73. 1 A
C.S. HUNTER

HUNTER: Those are my reasons for using Callan. I still haven't heard yours./

74. 4 A
C.S. BAUER

75. 1 A
A/b BAUER: My reasons?/

HUNTER: You worked with him once./

76. 4 A
A/b

BAUER: I did./

77. 1 A
A/b

HUNTER: You tried to cheat him./

78. 4 A
A/b

BAUER: That is in my record. You know all about that?/

79. 1 A
A/b

HUNTER: I do indeed. What happened when Callan found out?/

80. 4 A
A/b

BAUER: He beat me. Very badly. I was in hospital for a month./

81. 1 A
A/b

HUNTER: And he could have been in Siberia - for life. If you'd succeeded./

82. 4 A
A/b

(Coming to Shot 83 Cam. 1)

(On Shot 82 Cam. 4)

BOOM A1

83. 1 A BAUER: I did not succeed that
A/b time./

84. 4 A HUNTER: In our business, revenge
A/b REACTION is a very dangerous luxury. You really
hate Callan, don't you Bauer?/

85. 1 A
A/b

86. 2 C HUNTER:How long do we have
B.C.U. BAUER to set him up?/

86A. 4 A BAUER: Two days./
M.S. BAUER PAN HIM L. I must have Callan in Berlin
TO STAIRS AND INC. in two days.
MAITLAND IN 2/S.

2 M.2 to L. CALLAN'S MAITLAND: Two days!

87. 1 A BAUER: Forgive me. I thought
A/b this scheme would be immediately
acceptable to you. I have already
leaked the news that an agent is
on his way./

88. 4 A HUNTER: You're trying to push us,
2/S. A/b O/S HUNTER Bauer. We'll let you know
tomorrow./

BAUER: You are very good.
Believe me, Callan is the only -

HUNTER RISES
PED UP WITH HIM
MAITLAND/BAUER GO
OUT R.

HUNTER: Don't go on, Bauer.
Tomorrow. At your hotel.
Show him out, Maitland.

MAITLAND: Yes.

89. 3 A (LS THEY GO)

90. 2 A (LS EVA SPEAKS) INT. CALLAN'S FLAT EVENING.

BOOM B2

C.2/S. CALLAN/EVA. EVA - - 13 - STINGER OPEN

(On Shot 90 Cam. 2)

BOOM B2

EVA: So, you liked my
present?

CALLAN: He's marvellous.
Hungarian hussar, isn't he?

EVA: Yes. There is a
photograph at home somewhere of my
grandfather. He wore a uniform
just like that - before the first
world war. I tell everyone my
grandfather was a count - with a
castle in the Carpathians and a
palace in Budapest. He was not.
He kept a shop. But the Russians
shot him just the same.

INCLUDE TABLE TOP

CALLAN: And your father?

EVA: No. He was shot by the
Germans.

CALLAN: And so will you be if -

EVA: Espionage is my business.
It pays me well. But it has its
risks, like any other. I go back to
West Berlin tonight. I had to see you
before I go. Women are possessive
about old flames./

91. 3 A
B.C.U. CALLAN -
AS HE LOOKS DOWN,
PAN DOWN TO HANDS

92. 1 A (ON CUE)
M.C.U. HUNTER
INC. DESK TOP & BIZ.

INT. H.Q. EVENING. (RANGE)

BOOM A1

BOOM B SWING L. TO
B.THROOM

CAM.2 to B. CALLAN'S BATHRM

CAM.3 to B.CALLAN'S KITCHEN

MAITLAND: Any news from the man
tailing Callan sir?

(Coming to Shot 93 Cam. 4)

(On Shot 93 Cam. 4)

BOOM A1

93. 4 A HUNTER: No, Maitland.
C.S. MAITLAND He's acting like a law abiding
citizen. Nothing we can use.....
At the moment he's entertaining a
lady./

94. 1 A MAITLAND: We can hardly just ask
C.S. HUNTER him, sir, can we?/

95. 4 A HUNTER: No, Maitland. We can
C.S. MAITLAND hardly just ask him, can we?/

96. 1 A MAITLAND: But anything we do
A/B HUNTER INC.PHONE he's bound to suspect, isn't
he?/

HUNTER: Betrayal is never easy,
Maitland.
Charlie here.

FX: PHONE
RINGS

97. 4 A (AS HUNTER PICKS UP PHONE)
2/S. MAITLAND/HUNTER
FAV. MAITLAND
CRA.B L. WITH MAITLAND
TO COUNTER. HUNTER
ENTERS R.f.g.
HOLD 2/S.

HUNTER: That lady Callan's
entertaining, Maitland -

MAITLAND: Yes sir?

CAM.1 TO C.CALLANS B. AREA

HUNTER: It's a woman called
Eva Faber, Hungarian father,
English mother. Callan used to be
quite fond of her....

MAITLAND: Oh, really, sir?

(Coming to Shot 98 Cam. 2)

(On Shot 97 Cam. 4)

BOOM A1

HUNTER: You know, betrayal
isn't so difficult after all.
It's as simple as shooting.

All you need is a steady hand.

GRAMS:
MUSIC Q2
Trumpets
Th...

98. 2 B (ON CUE)
PROFILE EVA.
CALLAN ENTERS R.b.g.
and X's DOWN TO HER.
HOLD C.2/S. FAV.
CALLAN

INT. BATHROOM CALLAN COMPOSITE NIGHT.

SWINGER SHUT

BOOM B2
(...ING)

/CAM.4 to B. H.Q./

CALLAN: Oi. Something I want to
ask you.

*
Fade music
under dia-
logue

EVA: Yes?

CALLAN: I don't want to be nosey
or anything -

EVA: Liar!

CALLAN: But this job you did - who
was the opposition?

EVA: I can't tell you.

CALLAN: Was it Hunter?

CALLAN GOES
OUT R.b.g.

EVA: If you don't know - he
cannot hurt you.

99. 1 C (AS EVA TURNS R. TO MIRROR)
C.S. EVA REFLECTION

100. 3 B
M.S. CALLAN
PAN HIM L.

KITCHEN (CALLAN COMPOSITE) NIGHT

BOOM B2
SWING TO
KITCHEN

101. 2 B (SWUNG) (S HE LOOKS UP)
B.C.U. CALLAN

/CAM.1 to B.CALLAN'S
/CAM.3 to CALLAN'S/

(Coming to Shot 102 Cam. 4)

(On Shot 101 Cam. 2)

BOOM B2

SWUNG

CALLAN (v.o.o.v.):

Hunter. That'll be the third
time she's done him. Stupid.
Our Colonel's not the sort to
kiss and make up. Better get
Lonely to keep an eye on her till
her plane leaves.

VOICE TAPE

Q1 ON CAM.

CUT

102. 4 B (ON CUE)
M.S. MAITLAND THRU
FEET f.g.
T/IN SLOWLY

INT. H.Q. NIGHT

BOOM A1

C2 (ON BAUER)

FX: PHONE

(from Call-
er's end)

BAUER: (DISTORT) Bauer.

MAITLAND: Bauer? Maitland
here. The colonel asked me to
give you a message.

BAUER: (DISTORT) Yes?

MAITLAND: The chap we discussed will
be going to West Berlin after all.
Tonight or tomorrow.

BAUER: (DISTORT) That is very
good news.

MAITLAND: You will be taking
the bait back with you. We'll tell
you where to pick her up. You
understand?

BAUER: (DISTORT) Of course. Thank
the colonel for me.

(Coming to Shot 103 Cam. 2)

(On Shot 102 Cam. 4)

BVOM 11
C2(B, LER)

MAITLAND: Will do. Take care
of yourself, old man.

103. 2 B (AS HE SWITCHES OFF RECORDER)
M.S. CALLAN INT. CALLAN'S ROOM NIGHT BOOM B2
INC. TABLE SWINGER SHUT FX:DOOR KNOCK
PAN HIM UP TO
DOOR
104. 3 C (AS CALLAN TRIES TO CLOSE DOOR)
M.S. CALLAN
INC. UMBRELLA CALLAN: Sorry mate. I've got
too much insurance already.
105. 2 B (AS HUNTER ENTERS)
A/b
HOLD 2/S.CALLAN/HUNTER
HUNTER X's f.g. HUNTER: Mind if I come
ROUND TABLE to L. in?
CALLAN X's DOWN R. Casualties?
IN 2/S.
- /CAM.3 to D.Same set/
/CAM.4 to A.Same Set/ CALLAN: Yeah. Sometimes I get
carried away./
106. 3 D
C.S. HUNTER
107. 1 B (AS CALLAN SPEAKS)
C.S. CALLAN
108. 3 D CALLAN: Been crying?
A/b
- /CAM.2 to D.BAUER'S/ HUNTER: How long have you been
using perfume?/
109. 1 B
A/b
- CALLAN: Since I left the firm
I've changed in lots of ways./
110. 3 D
M.S. HUNTER
INCL. SOLDIER HUNTER: Oh, it's a new one,
is it? Austrian Imperial Cavalry.
111. 1 B CALLAN: About 1860, if I remember./
A/b
- CALLAN: You know how I keep
forgetting how old you are. You
carry it so well./
112. 3 D
C.S. HUNTER (Coming to Shot 113 Cam. 1)

(On Shot 112 Cam. 3)

BOOM E2

113. 1 B HUNTER: This was a Hungarian
A/b regiment. You like Hungarians,
Callan?/
114. 3 D CALLAN: They the ones who invented
A/b goulash?/
115. 1 B HUNTER: One came to see you
A/b tonight. Eva Faber. She left here
at eleven./
116. 3 D CALLAN: How dare you. What are
A/b you implying?/
117. 1 B HUNTER: Miss Faber was doing a
A/b little job for the West Germans.
Nothing important - but she did it
very well. We got on to her too
late./
118. 3 D CALLAN: Yeah. She can cook
A/b too./
119. 1 B HUNTER: You and she are friends,
A/b I understand -/
120. 3 D CALLAN: I don't work with her,
A/b PAN HIM Hunter./
UPSTAGE R.to DOOR
- HUNTER: It wouldn't matter if you
did old son. Not now. But do try
not to pick your lady friends from
among the opposition in future. It
upsets me.
121. 1 B (AS HE CLOS.S DOOR)
B.C.U. CALLAN
PAN HIM AS HE LEANS
BACK. CALLAN: He's on to you, Eva girl.
You haven't got a chance. Hope you're
doing your job properly, Lonely.

GRAMS Q 3
MYSTERY
PROJECT

TAPE RUN REPOS. HUNTER.

CAM. 3 to E. FLOOR ? TH

(On Tape Run)

INT. H.Q. NIGHT

BOOM A'1

122. 4 A (ON CUE)
HUNTER O/S MAITLAND

HUNTER X's DOWN
TO DESK

MAITLAND: Yes, yes.
(Hangs up) It seems to have
worked sir. That chap who
smells followed her all the way
to the airport. He saw everything.

HUNTER: Good.

123. 1 B (ON CUE)
C.U. PHONE
AS CALLAN PICKS IT UP
P.N TO C.U
CALLAN - HE FACES L.

CALLAN'S FLAT NIGHT (INTERCUTTING) BOOM B2

C.M.4 TO B.B.UER'S FLAT

124. 3 E
C.S. LONELY
HE FACES R.

CALLAN: Yeah?
PHONE BOOTH NIGHT (INTERCUTTING)
LONELY: Mr. Callan. Your
friend managed to get on that plane

ST ND MIC

FX: AIRPORT
NOISES

125. 1 B
A/b

to West Berlin./

126. 3 E
A/b
CALLAN: What do you mean -
managed?/

LONELY: Very wobbly she was.
Lucky she had two mates to help
her./

127. 1 B
A/b

128. 3 E
A/b
CALLAN: What two mates? Where
did she meet them?/

LONELY: Brought her all the
way from the hotel. Both had an
arm round her./

129. 1 B
A/b

(Coming to Shot 130 Cam. 3)

(On Shot 129 Cam. 1)

BOOM B2

130. 3 E CALLAN: Lonely, this is
A/b important. What did you think?/

STAND MIC.
FX: AIRPORT
NOISES

LONELY: Well - I thought they
were a couple of heavies. She
looked as if she'd been drugged.
If she was my friend, Mr. Callan,
131. 1 B I wouldn't be happy./
A/b

GRAMS: Q 4
FLUTE -
MYSTERY
PROJECT

HOLD C.U. CALLAN
AS HE PUTS PHONE
DOWN

132. 2 D (ON CUE)
C.S. PHONE INC. INT. BAUER'S FLAT. DAY
NEWSPAPERS. (INTERCUTTING)
PAN UP AS BAUER
PICKS UP PHONE TO
C.S. BAUER. HE
FACES R.

BOOM A1

BOOM C2
(BAUER)

133. 4 B BAUER: 'Allo?/
CLOSE 2/S. HUNTER/ INT. H.Q. DAY (INTERCUTTING)
MAITLAND FAV. HUNTER

MAITLAND: Hallo, Bauer? It's
Maitland in London. Can you hear
me?

BAUER: (DISTORT) Perfectly

MAITLAND: Oh good. Your old chum's
on his way. Flight BEB 379. Should
get in to West Berlin at 11.30. your
time. He'll call on Miss Faber -/
134. 2 D
BAUER A/b

BAUER: Thank you, Mr. Maitland.
135. 4 B Thank you very much indeed./
A/b

(On Shot 135 Cam. 4)

BOOM C1

BOOM C2

T.I. TO
B.C.U. HUNTER

MAITLAND: Not at all. Up to
you now, Bauer. Take care of
yourself, old boy.

(AS MAIT-
LAND HANGS UP)

GRAMS:

MUSIC Q. 5

End of Act

MYSTERY

PROJECT

SCANNER

CAP: END OF PART ONE

FADE SOUND AND VISION

CAMERA REPOS.

CAM. 1 to D EVA'S FLAT

2 to E EVA'S FLAT

3 to F EVA'S FLAT

4 repos. BEHIND SCENERY TO OTHER END OF STUDIO -
POS. C. BAUER'S FLAT

PART TWO

SCANNER

CAP: PART TWO

GRAMS Q6

MYSTERY
PROJECT

136.	3 F			*
	C.S. GUN BEING DRAWN OUT -	INT. EVA'S FLAT D.I.Y		
	P/B TO SHOW BAUER BIG L.f.g. HE OIENS DOOR TO SHOW FRANZ R.b.g.		FISHPOLE BOOM 1.2	* *
137.	1 D (ON CUE) C.S. EVA			*
138.	3 F (ON CUE) A/b			*
139.	1 D (AFTER BUZZER) EVA A/b		FLOOR FX: BUZZER SOUNDS Var 1st da? CUT MUSIC ON BUZZER	
		CALLAN: Callan./	It's me, love.	
140.	3 F A/b		EVA: Come in.	
	CALLAN ENTERS			
141.	2 E (AS CALLAN ENTERS) M.S. EVA			
<u>/CAM.3 to G.CORRIDOR/</u>				
142.	1 D MID.2/S.CALLAN/Franz AS CALLAN COLLAPSES PAN HIM DOWN TO FLOOR INC. EVA AS SHE KNEELS	EVA: Callan!/ BAUER: EVA: No./	You are a fool. This man is wanted by East German Intelligence. Do you want them after you too?	
143.	2 E (AS BAUER GRABS EVA) C.S. EVA PAN HER UP			(Coming to Shot 144 Cam.1)

(On Shot 143 Cam. 2)

BOOM A2

BAUER: I know all about you and
this job you did in London. Forget
about this. You understand?

144. 1 D (AS BAUER THROWS EVA: Yes./
WIDE S. EVA/ HER BACK,
BAUER.

HE X'S TO HER AND
STRIKES HER TWICE.

AS HE & FRANZ MOVE
TO CALLAN
PAN DOWN TO CALLAN
AND PAN HIM OUT L.

/CAM.2 to F. BAUER'S/

BAUER: Discipline, Miss Faber.
We must have discipline.

- - - - - STOP TAPE - - - - -

/CAM.1 to E. SAME SET/

BOOM A to POS. 3

ROLL BACK AND MIX PART 2A
145. 3 G
C.S. CALLAN'S FEET INT. CORRIDOR DAY BOOM C3
DRAGGING.

AS THEY MOVE L. PAN
UP TO 3/S. BAUER/CALLAN/
FRANZ.

146. 2 F (AS THE DOOR OPENS)
L/A. WIDE SHOT ROOM INT. BAUER'S FLAT DAY BOOM B3
FRANZ/CALLAN/BAUER BOOM A3
ENTER. FRANZ THROWS
CALLAN f.g. ON BED.

HOLD 3/S. AS BAUER X's
f.g. FAV. BAUER/CALLAN

/CAM.3 to H. DOC'S SURGERY/

BAUER MOVES UP L.
AND BACK TO BED.

BAUER: Hein. Das ist
dumheit.

CALLAN STIRS.

147. 4 C (AS BAUER SMACKS CALLAN'S FACE)
B.C.U. CALLAN

CALLAN: Bauer.

(Coming to Shot 148 Cam.2)

(On Shot 147 Cam. 4)

BOOM B3
BOOM A3

- BAUER: As you see.
148. 2 F CALLAN: What's the gag?
B.C.U. BAUER
- BAUER: No gags with you Callan.
149. 4 C Not any more./
A/b
- CALLAN: Where's Eva?
150. 2 F
A/b
- BAUER: At home. Minding her own business.
- CALLAN: I thought she was
- BAUER: Going to East Berlin?
151. 4 C No Callan. You are./
A/b
- CALLAN: What?
152. 2 F
A/b
- BAUER: You are a spy for the British - and you will be caught. I am sorry I shall not be there when they interrogate you. Their methods are very thorough.
153. 4 C /
A/b
- CALLAN: Why send me?
154. 2 F
A/b
- BAUER: To relax their suspicious minds. Once they have you, they will not look for the real agent. Clever,
155. 4 C eh?/
A/b
156. 2 F (AS BAUER TWISTS ARM)
2/S. BAUER/CALLAN
CALLAN TWISTS INTO
CLOSE f.g.R.
- BAUER: You will answer.
- CALLAN: Yeah. It's clever.

(On Shot 156 Cam. 2)

BOOM B3

BOOM A3

BAUER: Good. I am going to eat
now. Franz here will watch you. If
you try to escape he has orders to
hurt you - where it will not show.

BAUER GOES OUT R.

HOLD FRANZ L.b.g.

CALLAN R.f.g.

157. 4 C (AS CALLAN LOOKS R.)

A/b

CALLAN: (v.o.o.v.) Big. Too
big for me. This one would
eat me....

VOICE TAPE

Q 2

158. 2 F (AS HE LOOKS L.)

2/S. FRANZ/CALLAN

FAV. FRANZ

BOOM A to

POS. 2

CALLAN: Water.

FRANZ X 3 UP TO CALLAN

Wasser bitte?

159. 4 C (AS FRANZ DRINKS)

A/b REACTION

160. 2 F (ON CUE)

2/S. A/b

FRANZ KNOCKS GLASS
AWAY

CALLAN: Danke schohn.

161. 4 C (AS CALLAN SPEAKS)

A/b

CALLAN: It's all go,
isn't it?/

162. 2 F

2/S A/b

FRANZ GOES BACK L.
AND SITS

CALLAN: One of these days I'll
see you again mate./ And I'll
give you and English

163. 4 C

A/b

164. 1 E

W.S. EVA PAST

TELEPHONE BIG R.f.g.

INT. EVA'S FLAT DAY

BOOM A2

BOOM B3

(DISTORT)

SHE X's f.g. AS SHE
LIFTS PHONE.

VOICE:(DIST)Polizei.

FX; PHONE

T/IN TO C.U. EVA

VOICE: (DISTORT) Polizei.

RINGING

HOLD ON HER AS PHONE
GOES DOWN

FROM CALLER'S
END

165. 4 C (ON CUE)

B.C.U. CALLAN

INT. BAUER'S FLAT EVENING.

BOOM B3

(On Shot 165 Cam. 4)

BOOM B3

BOOM A to Pos.3

/CAM.1 to F.DOC'S SURGERY/

VOICE TAPE
Q 4 (Q3 CUT)

- CALLAN: (v.o.o.v.) If Bauer
puts you over the wall you'll
confess. They know just how to make
you. Then it's fifteen years in the
nick, - and no remission.
Hunter won't exchange you. You've
got to get out./
166. 2 F (AS CALLAN LOOKS L.)
WIDE 2/S. A/b *
167. 4 C (AS CALLAN LOOKS R.)
L/b
- CALLAN: (v.o.o.v.) No. I can't
take him./
168. 2 F
W.S. ROOM
BAUER ENTERS R.
FRANZ LEAVES R.
BAUER SITS L. *
- BAUER: Are you hungry?
- A little sick, perhaps.....
In five hours, you won't have to
worry about your stomach, the Reds
will have you. Or maybe you are
scared? You will answer./
169. 4 C
A/b
- CALLAN: Yeah. I'm scared.
170. 2 F
C.S. BAUER BAUER: So you should be./
Not of me. I do not want you marked.
It would make the East Germans
suspicious. You must go to them
unblemished./
171. 4 C
A/b
172. 2 F
A/b CALLAN: Like a bride./

(Coming to Shot 173 Cam. 4)

(On Shot 172 Cam. 2)

BOOM B3
BOOM 13

BAUER: I forgot how amusing
you can be. It will not help you
with them.

173. 4 C Nothing will help you with them./
A/b

174. 2 F CALLAN: Yeah. I know./
A/b

BAUER: I waited five years
for this, Callan. Ever since you
175. 4 C gave me that beating./
A/b

CALLAN: I should have killed
176. 2 F you./
A/b

BAUER: No doubt the beating
177. 4 C was more satisfying./
A/b

CALLAN: Yeah You yelled
178. 2 F like a woman./
A/b

PAN HIM UP

BAUER: This time you will do
179. 4 C the yelling./
A/b

CALLAN: (v.o.o.v) You got to get
him to come to you, mate. It's no
good waiting for Eva. She won't
help you Nobody will.... You've
got to work it so he hits you first.

VOICE TAPE
Q5

180. 2 F CALLAN (LIVE): You doing this job
2/S. BAUER/CALLAN for Hunter?/ How much is he paying
FAV. BAUER you?

(Comin to Shot 181 Cam. 4)

(On Shot 180 Cam. 2)

BOOM B3

BOOM A3

BAUER: £20,000.

CALLAN: Come off it, mate - more like ten.

BAUER: But anyway - you cannot afford to buy me off.

CALLAN: I know.

BAUER: Would you like to beg?

CALLAN: No.

BAUER: You will suffer a great deal. You will have to tell the truth, and they will not believe you./

181. 4 C
C.S. CALLAN

CALLAN: I'll remember the way you yelled, Bauer. It won't be so bad then. Just like a woman. Begging.

182. 2 F
A/b

Pleading./

BAUER: Be quiet.

CALLAN: I never saw anything like it. Tears in your eyes. 'Don't hit me', you said. 'I swear I didn't mean it', you said.

BAUER: Be quiet!

(Coming to Shot 183 Cam. 4)

(On Shot 182 Cam. 2)

BOOM B3

BCOM A3

CALLAN: No. Not even a woman.
A naughty little girl caught
stealing jam.

BAUER APPROACHES
THEY FIGHT
BAUER FALLS
HOLD ON CALLAN
AS HE TURNS TO CAM.

CALLAN: But my God, you know
how to hurt.

183. 4 C (AS HE TURNS AGAIN TO BAUER)
M.S. BAUER

CALLAN ENTERS, GETS GUN
AND GOES OUT R.

HOLD ON BAUER

/CAM.2 to G. DOC'S SURGERY
/CAM.4 to D. SAME SET

----- STOP TAPE -----

BOOM B TO POS. 6

PART 2B

ROLL BACK AND MIX

184.	<u>2 G</u>		
	W.S. WINDOWS	<u>INT. DOCTOR'S SURGERY NIGHT.</u>	<u>FX. DISTANT</u>
	CALLAN ENTERS R.		<u>NIGHT</u>
	AND X's CENTRE.		<u>TRAFFIC</u>
	HE OPENS WINDOWS		<u>FISHPOLE 2</u>
			<u>(EXT.)</u>

185.	<u>3 H (AS HE TRIES 2nd WINDOW)</u>		
	<u>C.S. WINDOW CATCHES</u>		
	THEY OPEN	<u>DR. SCHULTZ: (o.o.v.)</u> Var 1st	<u>BOOM B6</u>
	CALLAN ENTERS	da?	<u>BOOM C3</u>
	PAN HIM TO TROLLEY		
	AND ACROSS ROOM R. TO		
	CURTAINS		
	PAN L. TO DOOR.		
	HOLD AS DOCTOR ENTERS		
	LET HER GO OUT L.		<u>LIGHTING: SHE</u> <u>URNS LIGHTS ON</u>

186.	<u>2 G (AS SHE MOVES OFF L.)</u>		
	<u>FRAME WINDOWS DOCTOR b.g.</u>		<u>FISHPOLE 2</u>

(Coming to Shot 187 Cam. 1)

(On Shot 186 Cam. 2)

BOOM B6

BCOM C3

FISHPOLE 2

SHE APPROACHES,
LOOKS OUT
CLOSES WINDOWS

187. 1 F (AS SHE TURNS AWAY)
C.S. DOCTOR

/CAM.2 to H. SAME SET/

188. 3 H DR. SCHULTZ: Var zint see?/
W.S. CALLAN
HE ENTERS THRU DRAPES

CALLAN: Do you speak
189. 1 F English?/
DEEP 2/S.
DOCTOR O/S CALLAN
LET CALLAN GO OUT R. DR. SCHULTZ: I spoke English before
you were born I am English....
or I was.

190. 2 H (AS CALLAN MOVES OFF R.)
MID.S. CALLAN
PAN HIM UP L. TO DOOR CALLAN: You alone?

DR. SCHULTZ: Yes.

CALLAN: Damn! When's the doctor
191. 1 F coming back?/
M.S. DOCTOR

192. 3 H DR. SCHULTZ: The doctor?/
C.S. CALLAN

CALLAN: Heinrich Schultz love.
193. 1 F The one with his name on the brass plate./
C.S. DOCTOR

DR. SCHULTZ: He's never coming
194. 3 H back./
A/b

CALLAN: You're an old lady and
195. 1 F all that - but don't lie to me./
A/b

DR. SCHULTZ: I hardly ever lie
nowadays. I'm too tired. My husband
196. 3 H was shot by the Russians in 1945./
M.S. CALLAN

(On Shot 196 Cam. 3)

BOOM B6
BOOM C3

HE MOVES DOWN
INTO CLOSER SHOT

CALLAN: Oh my God.

DR. SCHULTZ: Why did you want to see
him?

197. 1 F CALLAN: I saw his name on the
C.S. DOCTOR A/b door. I need a doctor.../

198. 3 H DR. SCHULTZ: Will any doctor
A/b do?/

199. 1 F CALLAN: Yeah it's not
A/b that complicated. Just messy./

200. 3 H DR. SCHULTZ: I'm a doctor. /
A/b

201. 1 F CALLAN: You - a doctor? /
A/b

202. 3 H DR. SCHULTZ: You're not very
A/b flattering./

CALLAN: Excuse me. I've been
mixing with the wrong sort of people
lately.

DR. SCHULTZ: I think you had better
sit down and let me look at you.

PAN HIM TO SIT

203. 1 F (AS HE RAISES GUN)
DEEP 2/S. DOCTOR/
CALLAN INC. GUN

/CAM.3 to J. SAME SET/

CALLAN: Why aren't you
yelling for the police?

DR. SCHULTZ: I only do that after
I've examined the patient - if at all.
Now, let's see what's wrong.

(Coming to Shot 204 Cam. 2)

(On Shot 203 Cam. 1)

BOOM B6
BOOM C3

204. 2 H CALLAN: I don't want to hurt
C.S. CALLAN REACTION you, Doctor - so don't try
PAN DOWN TO GUN anything.
DR. SCHULTZ: I can't treat you
if you hurt me, can I? Now come
along and don't be so silly./

205. 3 J (AS GUN GOES ON COUCH)
2/S. DOCTOR/CALLAN

CALLAN: There.

BOOM B TO
POS. 3

DR. SCHULTZ: You have two
broken ribs.

CALLAN: That's what I thought.
Can you fix it?

DR. SCHULTZ: I can tape them
up for you.

206. 1 F CALLAN: Just fix it so I can
C.S. DOCTOR move around./

207. 2 H DR. SCHULTZ: You should be in hospital -
C.S. CALLAN in bed./

208. 1 F CALLAN: I should be in Bermuda
A/b with a blonde on each arm. But I'm
not./

209. 2 H DR. SCHULTZ: I can tape your ribs so
A/b that you can get around./

(Coming to Shot 210 Cam. 1)

210. 1 F CALLAN: Do it then.
A/b

211. 2 H DR.SCHULTZ: But I have to know
A/b something first./

212. 1 F CALLAN: Oh! What?
A/b

213. 2 H DR. SCHULTZ: How did it
A/b happen?/

214. 1 F CALLAN: I got hit with
A/b this./

215. 2 H DR. SCHULTZ: I see. And the man
A/b who hit you?/

216. 1 F CALLAN: I clobbered him.
A/b Look, doctor, please../

217. 2 H DR. SCHULTZ: You hit him after
A/b he did that to you?/

218. 1 F CALLAN: Yeah. I set it up like
A/b that. Made it happen. It was the
only way I could get him to come
to me./

219. 2 H DR. SCHULTZ: You are a remarkable
 A/b young man./

220. 3 J CALLAN: I'll be a dead young man
2/S. DOCTOR/CALLAN if you don't fix my ribs./

HOLD 2/S. FAV. DOCTOR
INCL. GUN

DR. SCHULTZ: I have to report this to the police.

(Coming to Shot 221 cam. 2)

(On Shot 220 Cam. 3)

BOOM B3
BOOM C3

CALLAN: No.

DR. SCHULTZ: I have no choice.

CALLAN: Oh yes you have.

DR. SCHULTZ: I don't know why,
but I'm almost certain you won't
shoot me.

CALLAN: Almost mightn't be good
enough.

DR. SCHULTZ: Do you know - I
think I'll risk that?

CALLAN: All right. But I'll
have to lock you up.

DR. SCHULTZ: But you can't go away
without treatment. You can't go
around like that. A broken rib can
cause serious injury.

CALLAN: You're giving me no
choice.

DR. SCHULTZ: It's very unfair to
blackmail me - just because I have a
conscience./

221. 2 H
B.C.U. CALLAN

CALLAN: If I fight fair, I
always lose. Please./

222. 3 J
A/b

SHE MOVES DOWN TO HIM

DR. SCHULTZ: Very well. No police.
Not yet.

223. 4 D (ON CUE)
L/A UNDER BED
BAUER & MAITLAND

INT. BAUER'S ROOM NIGHT

BOOM B3

BOOM C SWING TO CO RIDOR

(On Shot 223 Cam. 4)

BOOM B3

AS BAUER MOVES FWD. TO
BED. PED UP TO
CLOSER 2/S.
FAV. BAUER
MAITLAND LEAVES R.
BAUER GOES OUT R.

MAITLAND: He got away, didn't
he?

I told you twice to take care
of yourself, Bauer. The deal's
off.

CAM.3 TO K. CORRIDOR

BAUER: Wait, Wait!

224. 3 K (AS BAUER GOES OUT OF DOOR)

WIDE 2/S. BAUER/
MAITLAND FAV. BAUER

INT. CORRIDOR NIGHT.

BOOM C3

AS MAITLAND X's TO
BAUER T/IN TO C.2/S.

BAUER: He can't have got far.

AS MAITLAND GOES OUT R. I - hurt him.

T/IN TO CLOSE SINGLE
BAUER

MAITLAND: I'm at this number.
Find Callan and we'll talk. And this
time, for God's sake do as I say.
Take care of yourself, old chap.
You look terrible.

BAUER: REACTION

GRAMS
MUSIC Q. 4

225. 2 H (ON CUE)

BOOM C SWING TO SURGERY

C.S. BIZ WITH HYPODERMIC INT. DOCTOR'S SURGERY NIGHT.

BOOM C3

AS SHE RAISES IT,

PAN UP AND P/B. TO 2/S.
DOCTOR/CALLAN FAV.

CALLAN

CALLAN: What now?

DR. SCHULTZ: I'm going to give you an in
jection.

CAM.3 to J. DOC'S SURGERY

CALLAN: No, you're not.

(Coming to Shot 226 Cam. 3)

(On Shot 225 Cam. 2)

BOOM C3

DR. SCHULTZ: I'm old. My hands are more clumsy than they used to be. I'll hurt you.

T/IN TO SINGLE
CALLAN

CALLAN: I've just been hurt, love.
By an expert.

DR. SCHULTZ: Very well. Sit down.

226. 3 J (AS HE MOVES TO SIT)

2/S. DOCTOR/CALLAN
FAV. DOCTOR.

DOCTOR MOVES UPSTAGE
HOLD 2/S.

CRAB R. AS DOCTOR
X's DOWN TO CALLAN
TO CLOSE 2/S.

O/S CALLAN FAV. DOCTOR

DR. SCHULTZ: Drink this.

CALLAN: What is it?

DR. SCHULTZ: For heaven's sake.
Schnapps. Very good Schnapps.

CALLAN: Thanks. You're
right.

DR. SCHULTZ: Finish it.

Did you really mean it - someone is
trying to kill you?

CALLAN: Just about.

DR. SCHULTZ: Then why don't you let me
call the police?

CALLAN: For all I know, the
police could be helping him.

227. 2 H
B.C.U. CALLAN

DR. SCHULTZ: You're a criminal?/

(Coming to Shot 228 Cam. 3)

- 38 -

(On Shot 230 Cam. 3)

BOOM C3

DR. SCHULTZ: You still don't want
an injection?

CALLAN: No.

DR. SCHULTZ: Very well. This is the part
that is going to hurt. Please try to sit
as still as possible. And try not to
shout./ Someone might hear you outside.

231. 2 H
B.C.U. CALLAN

CALLAN: I won't shout.

DR. SCHULTZ: Very well.
You're being very brave.

CALLAN: Thanks.

DR. SCHULTZ: But I'm afraid it's
a bad one.

CALLAN: Just get it over love.

DR. SCHULTZ: Seh! Good boy. It's almost
over.

232. 3 J (AS HE FALLS FWD.)
CLOSE 2/S. CALLAN/DOCTOR
F.V. DOCTOR.

GALINS
MUSIC Q 7
GIRL IN THE
DARK (AS HE
FLINTS)

P/B AS SHE LAYS HIM BACK

233. 2 H (AS SHE REACHES FOR GUN)
C.U. BIZ WITH GUN

234. 1 F (AS SHE TAKES GUN)
C.U. DOCTOR

235. 2 H (ON CUE)
C.U. CALLAN

SCANNER

CAP: END OF PART TWO

FADE SOUND AND VISION

CAMERA REPOS. CAM. 1 to Pos. G. DOCTOR'S BEDROOM
2 to Pos. J. DOCTOR'S BEDROOM
3 to Pos. L. EVA'S FLAT
4 to Pos. E. EVA'S FLAT.

PART THREE

SCANNER

CAP: PART THREE

GRAMS:

MUSIC Q 8

FROM BEG.

GIRL IN THE

DARK

236.	<u>2 J</u> C.S. PHOTOGRAPH	<u>INT. DOCTOR'S BEDROOM NIGHT</u>	<u>ROOM 14</u> *
	PAN OFF R. TO		*
	DOCTOR AND R. TO		*
	CALLAN ON BED.		*
	T/IN ON CALLAN	<u>DR. SCHULTZ:</u> How do you feel?	*
			<u>Fade under</u>
237.	<u>1 G (AFTER HE SPINS RD.)</u> CALLAN: Terrible.../ h.w		
	C.U. DOCTOR REACTION	did I get here?	
238.	<u>2 J</u> CALLAN A/b	<u>DOCTOR:</u> I wheeled you in.	
		<u>CALLAN:</u> You call the	
239.	<u>1 G</u> A/b	coppers?/	
240.	<u>2 J</u> A/b	<u>DOCTOR:</u> No. Not yet./	
241.	<u>1 G</u> A/b	<u>CALLAN:</u> Why not?/	
		<u>DR. SCHULTZ:</u> I didn't think that	
242.	<u>2 J</u> A/b	would be fair./	
	PAN HIM UP TO SIT	<u>CALLAN:</u> You're a caution, love.	
243.	<u>1 G</u> A/b	<u>DR. SCHULTZ:</u> Am I?/ I don't think	
		I know enough about you to call	
244.	<u>2 J</u> A/b	the police yet, Mr. Callan./	
		<u>CALLAN:</u> Have you been through my	
		pockets, Doctor?	

(Coming to Shot 245. Cam. 1)

(On Shot 244 Cam. 2)

BOOM A4

245. 1 G DR. SCHULTZ: It was on your air
M.C.U. DOCTOR ticket./ All women are inquisitive
you know. Even women doctors. I
246. 2 J DR. SCHULTZ: I
M.C.U. CALLAN sent for the police./
wanted to know more about you before I

247. 1 G CALLAN: Know what?/
A/b

DR. SCHULTZ: Why - all I've
discovered so far is that you're being
248. 2 J DR. SCHULTZ: Why - all I've
A/b hunted - and that you have a very high
tolerance to pain and that you ./

249. 1 G CALLAN: Go on./
A/b

DR. SCHULTZ: That you're as wary as
an animal. You - excuse me. I was
250. 2 J DR. SCHULTZ: That you're as wary as
A/b going to be rude./

CALLAN: Go on. Don't stop
251. 1 G CALLAN: Go on. Don't stop
A/b now./

DR. SCHULTZ: A long time ago my
husband and I used to go on trips to the
Bavarian forests. We used to watch
252. 2 J DR. SCHULTZ: A long time ago my
A/b animals - and photograph them. Foxes,
badgers, hawks too sometimes./
Heinrich was very good at it.

He published a book it was a
253. 1 G DR. SCHULTZ: A long time ago my
A/b new technique - in those days./
You're ver like those animals. The
way you watch and listen. Your body's
always ready to fight for you, isn't it?

254. 2 J DR. SCHULTZ: A long time ago my
A/b Just like a fox's./

(Coming to Shot 255 Cam. 1)

(On Shot 254 Cam. 2)

BOOM A4

255. 1 G CALLAN: I hope so./
A/b

256. 2 J DOCTOR: I'm glad my childrer
C.U. CALLAN didn't get like that./

257. 1 G CALLAN: You've got a family?
C.U. DOCTOR Here?/

DR. SCHULTZ: Two sons. One killed
over Coventry - the other at
258. 2 J Stalingrad... /
A/b REACTION

259. 1 G I'm all alone - and at
A/b your mercy./

260. 2 J
M.S. CALLAN
PAN HIM L. TO SIT AGAIN

261. 1 G (AS HE SETTLES ON END OF BED)
DEEP 2/S. DOCTOR/CALLAN
F.V. DOCTOR

CALLAN: I'm as weak as a kitten....
You didn't drug me? When I was
out?

DR. SCHULTZ: No. It's shock.
It'll pass off.

CALLAN: It better.... I've got to
get out of here.

DR. SCHULTZ: Mr. Callan. Please.
I must ask you this. Why is this
262. 2 J man chasing you?/
C.U. CALLAN

CALLAN: He needs me. He needs
me for a job he's doing.

DR. SCHULTZ: A crime?

(Coming to Shot 263 Cam. 1)

(On Shot 262 Cam. 2)

BOOM 44

263. 1 G CALLAN: No love. But it ought
C.U. DOCTOR to be..... give me five minutes.
I'll get out of your life./

264. 2 J DR. SCHULTZ: Where will you
A/b go?/

265. 1 G CALLAN: Templehof Airport.
2/S. F.L.V. DOCTOR They can't touch you when you fly
BEA/'... where's my gun?

DOCTOR RISES AND
X's TO HIM

DR. SCHULTZ: It's here.

HOLD 2/S.

CALLAN: Ahh!

266. 2 J (AS HE SPEAKS)
C.S. CALLAN

Where are the bullets,

267. 1 G Doctor?/
C.S. DOCTOR

DR. SCHULTZ: I'm sorry. There can be
no more killing here. Not any more.

268. 2 J I dropped them down the drain./
A/b

CALLAN: That's all right, love.
I respect your feelings. But why the hell

269. 2 L didn't you shoot me first?/
B.C.U. EVA. INT. EVA'S FLAT NIGHT.

BOOM C4

BAUER: He didn't come back?

EVA: No.

BAUER: Or telephone?

EVA: No.

(Coming to Shot 270 Cam. 4)

(On Shot 269 Cam. 3)

BOOM C4

270. 4 E
FRANZ/BAUER O/S EVA
BAUER: You wouldn't lie
to me? No. Not now. You wouldn't
dare to lie, would you?/

271. 3 L
C.S. EVA
I shall leave Franz here to look
after you. Just in case Callan should
come here and be troublesome./

272. 4 E
C.S. FRANZ REACTION
Don't worry. Franz won't
do anything - if you don't./

273. 1 G (ON CUE)
M.S. CALLAN
PAN HIM AS HE
MOVES ACROSS L.
TO DOOR AND
R. TO CHAIR

INT. DOCTOR'S BEDROOM NIGHT

BOOM A4
BOOM B7

CALLAN: It's no good. It
hurts like hell.

DR. SCHULTZ: An injection -

/CAM.3 to M. DOC'S BEDRM./
/CAM.4 to C. BAUER'S ROOM/

CALLAN: No.

DR. SCHULTZ: Just a pain-killer -

274. 2 J
M.S. DOCTOR
CALLAN: I can't trust you./

275. 1 G
M.S. CALLAN A/b
DR. SCHULTZ: I didn't call the police,
did I? /

276. 2 J
A/b
CALLAN: You got rid of the
bullets./

277. 1 G
A/b
DR. SCHULTZ: I've seen too many men
die./

278. 2 J
C.S. DOCTOR
CALLAN: We all have. There's no
novelty in it. But I don't want to die
myself - I don't want you to die either./

(On Shot 278 Cam. 2)

BOOM A4
B OM B7

279. 1 G DR. SCHULTZ: It isn't all that
 C.S. CALLAN important - when you're alone./

280. 2 J CALLAN: It is to me./
 A/b

DR. SCHULTZ: We watched it all happen -
 in this street. First the Jews,
 then the socialists. The beatings,
 the arrests, disappearances.
 And the bombs falling, and the
 Gestapo at the door because I'd
 been born English and I might be a
 spy... My husband spoke out against it
281. 1 G all./
 A/b

282. 2 J CALLAN: Did he? /
 A/b

283. 1 G DR. SCHULTZ: I told you./
 A/b

CALLAN: Yeah ... you told me...
284. 2 J was it true?/
 A/b

285. 1 G DR. SCHULTZ: That's very cruel./
 A/b

CALLAN: I'm sorry. I've
 been too busy just surviving. I forgot
 there was something better. But the
PAN HIM L.TO DOOR ones who try it always get clobbered.

AND BACK R. DR. SCHULTZ: But so do you,
 Mr. Callan. When my husband was an
 officer in the first World War.

286. 2 J CALLAN: In the Army was he? /
 M.S. DOCTOR

(Coming to Shot 287 Cam. 1)

(On Shot 286 Cam. 2)

BOOM 44
BOOM B7

PAN HER R.
AND BACK L.

DR. SCHULTZ: Yes. He finished
his studies when it was over.
This is Heinrich.

287. 1 G (AS SHE HOLDS OUT PICTURE)
M.S. CALLAN

PAN HIM R. TO 2/S.
WITH DOCTOR
FRANZ. CALLAN

288. 4 C (AS HE TAKES PICTURE)
CUT AWAY

DUPLICATE PICTURE (FRANZ HOLDS IT)

289. 1 G CALLAN: He's carrying a
A/b pistol./

DR. SCHULTZ: All officers did.

CALLAN: All officers kept them too,
didn't they?

DR. SCHULTZ: Yes.

290. 2 J CALLAN: Have you still got it,
C.S. DOCTOR Dr. Schultz?/ Please get it
for me.

DR. SCHULTZ: No.

CALLAN: I've got to have it.

DR. SCHULTZ: Why don't you just leave?
You're stronger now. I won't tell

291. 1 G anybody I've seen you./
C.U. CALLAN

(Coming to Shot 292 Cam. 2)

(On Shot 291 Cam. 1)

BCOM M4
BOOM B7

292. 2 J
A/b CALLAN: They're looking for me.
I could go out now and walk straight
into them, I've got to have a gun./
You think I won't hurt you. But
suppose you're wrong this time? I'm
scarred rotten. That makes a
difference.

293. 3 M
MID 2/S. DR. SCHULTZ: Mr. Callan - you're in
no condition to hurt anybody - not even
an old woman./

CALLAN: Not even with this?
Doctor, it's the only chance I've got.
Please don't make me -

DR. SCHULTZ: You won't hurt me. And
I can't let you kill. I can't.

PAN CALLAN L.
TOWARDS DOOR

CALLAN: What about your
husband? Didn't he ever kill?

BOOM B to POS.5

294. 2 J
C.S. DOCTOR DR. SCHULTZ: Yes, he killed a
Russian defending me/ and the
rest of them shot him - here in
this house. The Russian died
and Heinrich died and it didn't
help me. Killing never helps./

/C.M.3 to N. BUEER'S RM./

295. 1 G
M.S. CALLAN
HE MOVES FWD. INTO
C.S.

296. 2 J
A/b CALLAN: How did he kill
him?/

DR. SCHULTZ: It was horrible.

CALLAN: Did he use his
pistol?

(Coming to Shot 297 Cam. 1)

(On Shot 296 Cam. 2)

BOOM A4
BOOM B5

DR. SCHULTZ: There wasn't time
to get it.

CALLAN: He'd hidden it?

DR. SCHULTZ: Yes.

CALLAN: Then it's still here.
I'd better start looking, then,
h-dn't I? Tell me when I'm getting

297. 1 G warm./
WIDE 2/S. CALLAN/DOCTOR

CALLAN X's L. AND
PULLS THINGS ABOUT

298. 2 J (AS SHE SITS) /
B.C.U. DOCTOR'S REACTION

299. 3 N (ON CUE)
PROFILE BAUER
AND PHONE.
(HE FACES L.)

INT. BAUER'S ROOM NIGHT.

BOOM C5
BOOM B5

BAUER: Frau Doktor Schultz!
Ein Engländer? Danke.

BAUER GETS UP AND
X's UP TO DOOR.

FLOOR FX:
DOORBELL

INCL. MAITLAND IN 2/S.
BAUER X's f.g. R.
MAITLAND X's to L.b.g.
AND SITS.
HOLD 2/S. FAV.
MAITLAND

MAITLAND: Do you live on the phone
Bauer? I've been trying to get you
for half an hour. We're running out
of time.

BAUER: I'm doing my best.
There are fifty-four doctors in West
Berlin that he hasn't been to.

MAITLAND: The Colonel thinks we'd
better forget the whole thing.

(Coming to Shot 300 Cam. 4)

(On Shot 299 Cam. 3)

BOOM C5

BOOM B5

BAUER: There's still
an hour -

MAITLAND: That depends on
who he's talked to.

BAUER: Who can he talk to?
Who will believe him?

300. 4 C MAITLAND: That's for you to
 M.C.U. BAUER find out, if you want the money./

BAUER: Mr. Maitland -

MAITLAND: Yes.

BAUER: There is another
way.

MAITLAND: Is there?

300A. 3 N BAUER: We could deliver the
 C.S. MAITLAND REACTION girl instead./

300B. 4 C
 A/b

300C. 3 N BAUER: Have I said something
 A/b amusing?/

300D. 4 C MAITLAND: No, no, not at all.
 C.S. BAUER It's just that half an hour ago the
 colonel said you'd probably make
 that suggestion./

300E. 3 N BAUER: Well?/
 A/b

300F. 4 C MAITLAND: It wouldn't work if Callan
 C.S. BAUER gets away. He'll tip off the East Germans.
 The girl's important to him./

(Coming to Shot 301 Cam.3)

(On Shot 300F Cam. 4.)

BOOM C5

BOOM B5

BAUER: Forgive me - I don't think the girl is the only thing that's important to him.

MAITLAND: Then why did he come to Berlin?

301. 3 N BAUER: To put Hunter in his place./
2/S. MAITLAND/BAUER
FAV. MAITLAND

MAITLAND: He did it very nicely, didn't he...? Look Bauer, find Callan. But if you've roughed him up too much - send the girl - but only if you find Callan in time./

302. 4 C
C.S. BAUER

BAUER: If he's too rough to send East - do I send him back to you?

303. 3 N
C.S. MAITLAND

/CAM.4 to D.BAUER'S/

MAITLAND: No. He doesn't belong to us any more./

304. 2 J
DEEP 2/S DOCTOR/
CALLAN FAV. CALLAN

INT. DOCTOR'S BEDROOM NIGHT

BOOM 14

/CAM.3 to M. DR'S BEDRM./

305. 1 G (AS CALLAN MOVES FROM BED)
C.S. DOCTOR REACTION

306. 2 J
A/b CALLAN REACHES
UP TO TOP OF WARDROBE

CALLAN: Getting hotter, am I?/

307. 1 G
A/b

308. 2 J
A/b

CALLAN: Pass me the chair, love./

309. 1 G
A/b

310. 2 J
CHAIR ON FLOOR
AS CALLAN PICKS IT UP,
PAN UP TO 2/S A/b
FAV. CALLAN

DOCTOR: No./

(Coming to Shot 311 Cam. 1)

(On Shot 310 Cam. 2)

BOOM 44

CALLAN: Ah.

311. 1 G (AS HE FINDS GUN)
A/b REACTION

312. 2 J
2/S. A/b
AS DOCTOR MOVES TO HIM
T/I WITH HER AND PAN
THEM R. TO BED,
FAV. CALLAN

DR. SCHULTZ: Careful.

313. 1 G
A/b
CALLAN: You're a funny one. What
did you want to help me for?/

314. 2 J
C.S. CALLAN
DR. SCHULTZ: I'd sooner do that
than tape you up again./

315. 1 G
A/b
CALLAN: Dr. Schultz - you believe in
doing good to people, don't you?/

316. 2 J
A/b
DR. SCHULTZ: I try to./

317. 1 G
A/b
CALLAN: How did you manage to
stay alive so long?/

318. 2 J
A/b
DR. SCHULTZ: I never thought
about it./

319. 1 G
2/S. DOCTOR/CALLAN
CALLAN: And I never thought about
anything else./

AS CALLAN UNWRAPS
GUN, DOCTOR MOVES L.
HOLD 2/S. FAV. DOCTOR

CALLAN: Your husband looked after
it? But you didn't, love. It's
beginning to rust. I'll have to clean it.
Where are the rest of the bullets?

(Coming to Shot 320. Cam. 2)

(On Shot 319 Cam. 1)

BOOM A4

DR. SCHULTZ: That's all there
are.

CALLAN: Doctor, please.
Don't start again.

DOCTOR MOVES BACK R.
TO CLOSER 2/S.
320. 2 J DR. SCHULTZ: I give you my word.
A/b needed two./
If things got too bad - we only

321. 1 G CALLAN: I'm sorry, doctor.
C.S. DOCTOR Honest./

322. 2 J DR. SCHULTZ: We never used
A/b them./

323. 1 G CALLAN: Maybe I won't either.
A/b

324. 2 J DR. SCHULTZ: No. I think you
A/b REACTION want to./ Now I'm sorry.

325. 1 G
A/b
SHE TURNS AWAY

326. 2 J (AS SHE MOVES AWAY)
C.S. CALLAN

PAN DOWN TO C.S. BIZ.
WITH GUNS

/CAM.1 to J.Same Set/

CALLAN: Wrong size ammo.
I'll have to clean the Luger.

327. 1 J (ON CUE)
WIDE 2/S DOCTOR/CALLAN
FAV. DOCTOR

FLOOR FX: PHONE
RINGS ON CUE.

328. 2 J (AS PHONE RINGS)
C.S. CALLAN REACTION

329. 1 J (ON CUE)
2/S A/b
DOCTOR MOVES L. TO DOOR
HOLD 2/S.

DR. SCHULTZ: Should I answer?

CALLAN: No.

DR. SCHULTZ: It could be an emergency.

- 50 - (Coming to Shot 330 Cam. 2)

*
*
*
*
*
*

(On Shot 329 Cam. 1)

BOOM A4

PHONE RINGING

*

CALLAN: If it is, they'll
call another doctor.

*

*

PHONE STOPS

330. 2 J (AS HE SPEAKS AGAIN)
C.S. CALLAN

CALLAN: Look - the man who's
looking for me knows I'm hurt. He'll
ring all the doctors round here, just
in case./

331. 1 J
2/S A/b

PAN DOCTOR L. in 2/S.

CALLAN: I said No.

FLOOR FX:

PHONE RINGS ON CUE

332. 2 J
C.S. CALLAN

DR. SCHULTZ: Somebody may need
me./

*

*

*

333. 1 J
C.U. DOCTOR REACTION

CALLAN: Somebody does, love.
Me. And the opposition know it./

*

*

*

334. 4 D
DEEP 2/S. MAITLAND/BAUER
FAV. MAITLAND
INCL. PHONE f.g.

INT. BAUER'S ROOM NIGHT

BOOM C5

PHONE FX:
(DISTORT)

/CAM.1 to G.S.ME SET

BAUER: No reply. This is
the last one. I got word about
her from a friend. She's English.

MAITLAND: Really.

BAUER: Dr. Schultz. An old
woman. She doesn't practice any
more.

MAITLAND: Does she live on the
ground floor?

BAUER GETS UP OFF BED
AND X's R.

BAUER: How should I know?

HOLD 2/S.

BAUER COMES f.g. TO
PICK UP GUN.
GOES OUT R.b.g.

MAITLAND: It would do no harm to
find out. From what you tell me Callan
was in no fit state to go climbing.
(Coming to Shot 335 Cam. 2)

(On Shot 334 Cam. 4)

BOOM C5

BAUER: You'll come with me?

HOLD MAITLAND

MAITLAND: Good heavens, no. He's all yours, old boy.

335. 2 J (AS BAUER GOES OUT LOOR)

C.S. PHOTOGRAPH --

INT. DOCTOR'S BEDROOM NIGHT.

BOOM A4

AS DOCTOR TURNS IT OVER P/B TO INCL. HER.

BOOM C to 3
B to 4

SHE IS TURNED AWAY FROM CAM.

C.M. 4 to F. HALL

DR. SCHULTZ: Tonight taught me a lot about myself and Heinrich. I - I don't say I enjoyed talking to you, but I needed to./

336. 1 G

M.S. CALLAN

PAN HIM UP AS HE RISES

CALLAN: Me too. I mean that./

337. 2 J

C.S. DOCTOR

SHE TURNS TO HIM

DR. SCHULTZ: I don't practice now. It was good to be able to do something useful again./

338. 1 G

C.S. CALLAN

339. 2 J

A/b REACTION

CALLAN: Thanks./

340. 1 G

A/b

You're right, Doctor. You know that. You'll always be

341. 2 J

A/b REACTION

right./ And I'll always be wrong. And I can't change.

342. 3 M (ON CUE)

MID.2/S. CALLAN/DOCTOR

CALLAN: Well ...

HE BENDS FWD. AND KISSES HER.

DR. SCHULTZ: Write to me when you get to London. Just so I know you're safe.

PAN HIM R. IN SINGLE

(Coming to Shot 343 Cam. 2)

(On Shot 342 Cam. 3)

BOOM A1

CALLAN: I will.

343. 2 J (AS HE STOPS) FLOOR FX:DOOR
A/b REACTION BELL ON CUE

344. 3 M
A/b
 PAN HIM R. BEHIND
 DOOR

345. 2 J (AS HE STOPS AGAIN)
A/b SHE MOVES FWD.

HOLD HER DR. SCHULTZ: I needn't
/CAM.3 to P.SURGERY/ answer ..

346. 1 G
WIDE 2/S. CALLAN/DOCTOR
F.V. CALLAN

CALLAN: You must. They'll have
 seen the light.

AS DOCTOR MOVES L.
 T/I. WITH HER TO
 DOOR.

DR. SCHULTZ: Ja, bitte?

BOOM B4
(HALL)

CALLAN X's f.g. to L.

HOLD CALLAN BIG L.f.g.
 and DOCTOR BIG R.f.g.
 THRU CRACK IN DOOR

BAUER: Dr. Schultz? I must
 come in please.

DR. SCHULTZ: But I don't take
 patients now.

/CAM.2 to H.SAME SET/

BAUER: It's very urgent.

DR. SCHULTZ: You know I'm English,
 I see.

BAUER: I know all about you
 Doctor Schultz.

DR. SCHULTZ: How terrifying.
 But if you want a doctor, I suggest
 you -

(Coming to Shot 347 Cam. 3)

(On Shot 346 Cam. 1)

BOOM A4

B.M. B4

BAUER: I'm perfectly well.
I'm looking for a man. An
Englishman. He had an accident.

He hurt his ribs. He would have
to visit a doctor for treatment.

DR. SCHULTZ: He didn't come to
me.

BAUER: No?

DR. SCHULTZ: I've been alone
here.

347. 3 P (AS SHE CLOSSES SURGERY DOOR)

M.S. BAUER

INT. SURGERY NIGHT.

BOOM C3

(SURGERY)

/CAM.1 to H.DR's HALL/

BOOM B4

BAUER: All evening?
Drinking schnapps?
You are a schnapps drinker,
Doktor Schultz?

DR. SCHULTZ: Sometimes, I ...

348. 2 H
DEEP 2/S.
DOCTOR O/S BAUER

BAUER: Let me smell your
breath, doctor....

DR. SCHULTZ: Really, you have no
right to...

349. 3 P
C.S. GUN
PAN UP TO BAUER'S FACE

BAUER: Oh, but I have.
Let me show you my warrant.

350. 2 H
M.C.U. DOCTOR
PAN HER ACROSS L.
TO B.C.U.

BAUER: Come here. Rauss!

(Coming to Shot 351 Cam. 1)

(On Shot 350 Cam. 2)

BOOM C3

BOOM B4

/CAM.3 to J.SURGERY

BAUER: Where is he? The man whose
ribs you bandaged. The man who drank
the schnapps. Where is he?

351. 1 H (AS SHE STAGGERS BACK)

M.C.U. CALLAN

INT. DOCTOR'S HALL NIGHT

BOOM B4

PAN HIM ACROSS R.
TO DOOR

352. 4 F (AS HE OPENS DOOR)

C.U. CALLAN

PAN HIM L. TO DOOR

BOOM A to Pos. 2

BAUER AND DOCTOR LEAVE
SURGERY DURING THESE
2 SHOTS

BAUER: (OFF) I have very
little time, doctor.
Where is he?

SOUND: THIS
DIALOGUE & NOISES
TO BE RECORDED IN
STUDIO DURING
REHEARSAL & PLAYED
IN FOR RECORDING

DR. SCHULTZ (OFF): He didn't
come here.

BAUER: (OFF) You're lying..

CALLAN (LIVE): What are you waiting
for? Get in there mate. Go in there.

353. 2 H (AS SURGERY DOOR OPENS)

M.S. CALLAN

SURGERY NIGHT

HE FIRES TWICE

CALLAN: Doctor! Stay down!

S T O P T A P E

/CAM. 1 to J. DOCTOR'S HALL

PART 3A

ROLL BLACK AND CUT

354. 1 J

(CALLAN'S P.O.V.)

HALL. NIGHT

M.S. BAUER

HE STRAIGHTENS AND
FALLS BACK AGAINST
WINDOW.

/CALLAN LEAVES SET

STOP TAPE

DOCTOR AND CALLAN REPOSITION

/CAM.1 to H. DOCTOR'S HALL

/CAM.4 to G.SURGERY

PART 33

(SURGERY)

BOOM B4

BOOM A2

355. 2 H
C.S. CALLAN REACTION

356. 3 J
M.S. DOCTOR

SHE CRAWLS OVER TO BODY
PAN HER AND INCL.
CALLAN'S LEGS R.

DR. SCHULTZ: He's dead.

CALLAN: Yeah.

357. 2 H
A/b

DR. SCHULTZ: The heart - and
the head./

CALLAN: That way you're

358. 3 J
M.S. DOCTOR A/b

sure./

CALLAN HELPS HER TO
HER FEET

HOLD 2/S. CALLAN/
DOCTOR AND CLAB R.
WITH THEM AS DOCTOR
MOVES FWD. TO COUCH

DR. SCHULTZ: You shoot very well.

DOCTOR R.f.g.
CALLAN L.b.g.

CALLAN: So did he.

DR. SCHULTZ: You didn't give him a chance.

CALLAN: He was hurting you.

DOCTOR: I wanted you to stop
him - yes, but not to kill him.

359. 2 H
C.S. DOCTOR

CALLAN: What did you expect me
to do? Challenge him to a duel?/

DR. SCHULTZ: Couldn't you have

360. 4 G
B.C.U. CALLAN

wounded him?/

(Coming to Shot 361 Cam. 2)

(On Shot 360 Cam. 4)

BOOM B4
BOOM A2

361. 2 H CALLAN: No love. They never
B.C.U. DOCTOR REACTION taught me how to wound. Only how
to kill./

362. 3 J
2/S. CALLAN/DOCTOR
CALLAN X's UP TO BAUER
GETS GUN AND X's
DOWN TO DOCTOR
HOLD 2/S.
INCL. GUN ON COUCH
CALLAN LEAVES R.
HOLD SINGLE DOCTOR

363. 4 G (AS SHE PUTS HAND ON GUN)
C.S. GUN
HER HAND GOES ON IT

/CAM.3 to L.EVA'S FLAT/

364. 2 H CALLAN: Can I use
C.S. DOCTOR REACTION your 'phone?

365. 4 G
A/b HER HAND
MOVES AWAY

366. 2 H
A/b REACTION

/CAM.4 TO F. HALL/

367. 1 H
C.S. PROFILE CALLAN
R.f.g.

SURGERY DOOR L.b.g. EVA (DISTORT): Ja?

HALL
BOOM B4
PHONE DIS-
TORT FX.

BOOM A2
(EVA)

368. 3 L (ACROSS 4'sCABLE) CALLAN: Callan. You
C.S. PROFILE EVA alone?/
SHE FACES R. EVA'S FLAT NIGHT

369. 1 H EVA: Not really./
A/b. DOCTOR APPEARS DOCTOR'S HALL NIGHT
IN DOORWAY L.b.g.

CALLAN: Bauer's dead.

EVA (DISTORT) His friend is here.
You'd better tell him.

(Coming to Shot 370 Cam. 4)

(On Shot 369 cam. 1)

BOOM B4
BOOM A2

CALLAN: Franz? Put him on.
HE LOOKS AT HER Franz? Here's the English lesson
370. 4 F(AS SHE LOOKS BACK) I promised you./ (first in German)
B.C.U. CALLAN One through the heart. (first in
German) and one through the head.
(first in German) He'll never be
371. 1 H deader./
C.S. DOCTOR REACTION

372. 3 L
C.S. PHONE RECEIVER EVA'S FLAT NIGHT BOOM A2
PAN IT UP TO C.S.EVA

EVA: He's gone. You're very
convincing.

CAM.1 to K.DR'S BEDRM.
CAM.2 to K. SURGERY
CAM.4 to H. HALL

CALLAN (DISTORT) The truth always is.

EVA: Thank you, Callan.

CALLAN (DISTORT) Why thank me?
I was the one they were really after.

EVA: Are you all right?

CALLAN: I'll do.

EVA: Where are you?
373. 4 H I'll come to you../
C.S. PROFILE CALLAN DOCTOR'S HALL NIGHT

374. 3 L No./
A/b EVA'S FLAT NIGHT

EVA: But I want to help you.
375. 4 H My gallant hussar./
A/b DOCTOR'S HALL NIGHT

CALLAN: You should have yelled
out sooner love. Then we'd all have been
376. 3 L (AS HE HANGS UP) gallant.
A/b STAY ON HER AS EVA'S FLAT NIGHT
SHE PUTS PHONE DOWN

377. 4 H (ON CUE) EVA: Callan! Callan!

DEEP 2/S DOCTOR/CALLAN INT. DOCTOR'S HALL NIGHT BOOM B4
FAV. DOCTOR

(On Shot 377 Cam. 4)

BOOM B4

CALLAN: I've got to go.

DR. SCHULTZ: You talked about him
as if he were a sheep - and you
worked in a slaughter house.

CALLAN: I do.....

DR. SCHULTZ: I wanted to like you.
But now -

CALLAN MOVES UP
TO HER WITH COAT
HOLD 2/S.

CALLAN: Yeah. It's as well
we didn't get to know each other better.
I'm taking you to the airport with me.
You can call the coppers from there
when I've gone. Tell them what
happened.

DR. SCHULTZ: All of it?

378. 1 K CALLAN: Yes./
B.C.U. DOCTOR

379. 2 K DR. SCHULTZ: Your name too?/
B.C.U. CALLAN

380. 1 K CALLAN: Callan? There's no such
A/b REACTION person love. He doesn't exist./

GRAMS:

MUSIC TO
END

381. 4 H (AS SHE MOVES OFF)
2/S. A/b

GIRL IN
THE DARK

DOCTOR EXITS L.

CALLAN CLOSES SURGERY DOOR
AND EXITS L.

HOLD FRAMING

(AND SUPER CREDITS)

(Coming to Scanner Captions)

SCANNER CAPTION

CallanEDWARD WOODWARD

GRAMS:

MUSIC

GIRL IN THE
DARK

SCANNER CAPTION

Dr. SchultzGLADYS COOPER

BauerROBERT LANG

*

SCANNER CAPTION

HunterRONALD RADD

MaitlandJEREMY LLOYD

*

SCANNER CAPTION

EvaROSEMARY FRANKAU

LonelyRUSSELL HUNTER

FranzLESLIE WHITE

*

SCANNER CAPTION

Designed by
PETER LE PAGE

*

SCANNER CAPTION

Series developed by
JAMES MITCHELL AND TERENCE FEELY

*

SCANNER CAPTION

Associate Producer
TERENCE FEELY

*

SCANNER CAPTION

Executive Producer
LLOYD SHIRLEY

*

SCANNER CAPTION

Directed by
BILL BAIN

*

TELECINE SLIDE

AN ABC PRODUCTION

FADE SOUND AND VISION